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Additions to the Fifth Series of Contributions from the Jāminīya Brāhmaṇa (JAOS. xxvi. 176 ff.).—By HANN S OERTEL, Professor in Yale University, New Haven, Conn.

I. (Add¹ to p. 177, line 15.) The story of Pramati in the Daśakumāracarita is identical in plot with the following tales, all going back to the same source: (1) The sixty-second story of the Śukasaptati (R. Schmidt's edition of the textus simplicior in *Abhandlungen f. d. Kunde des Morgenlandes* x, 1893, p. 180 f. = p. 89 f. of his German translation, Kiel, 1894). (2) Kathāsaritsāgara vii. 41 f. (p. 81 f. in Brockhaus' edition, Leipzig 1839; translated *ibid.* p. 27 = Brockhaus, *Die Märchensammlung des Somadeva Bhatta*, Leipzig, 1843, vol. i, p. 67; also in the Kathāsaritsāgara translated by C. H. Tawney, Calcutta, 1880, vol. i, p. 44). (3) The Vetālapañcaviṅcatikā, chap. xv. The poetical version in Brockhaus' edition of the Kathāsaritsāgara (Leipzig, 1866, *Abh. f. d. Kunde d. Morgenl.* vol. iv), p. 345 ff.; translated by C. H. Tawney, vol. ii, p. 301 ff. The prose version of Çivadāsa in H. Uhle, *Die Vetālapañcaviṅcatikā* (*Abhandl. f. d. Kunde des Morgenlandes*, vol. viii), Leipzig, 1881, p. 35 f. and still another anonymous prose version *ibid.* p. 84. (4) Kathāsaritsāgara xviii. 122, in Brockhaus' ed. (Leipzig, 1866, *Abh. f. d. Kunde d. Morgenl.*, vol. iv) p. 597. Translated by C. H. Tawney, vol. ii, p. 587. This story is, in a way, very much like the Greek tale of Leukippos and Daphne, for Malaya-vatī is a man-hating virgin (cf. Rohde, *Der Griech. Roman*, p. 147, note 4). The story is here cast in the form of a dream. (5) The twenty-third story of the Persian Tūtī-nāmah.² Text and translation in the *Tooti-nameh, or Tales of a Parrot* (Calcutta, printed: London, reprinted for J. Debrett, Piccadilly, July 1801), p. 117 f.³ Here an actual transformation is brought

¹ Cf. Oesterley, *Baitāl Pachisi*, Leipzig, 1873, p. 203; Landau, *Die Quellen des Dekameron*, Stuttgart, 1884, 2d edition, p. 48-49.

² Oesterley refers to Rosen, *Tuti-Nameh, Das Papageienbuch*, Leipzig, 1858, vol. ii, p. 178, for a Turkish version of this tale.

³ Landau refers to C. I. L. Iken's translation in *Touti-Nameh, Eine Sammlung persischer Märchen von Nechshebi*, Stuttgart, 1822, p. 97; M. Wickerhauser, *Die dreissig Nächte*, Hamburg, 1863, p. 249; and Rosen ii, p. 178.

about by a magic ball and continues as long as this is carried in the mouth. (6) The sixteenth tale of the **משל' סנדאבך**, the Hebrew version of the Book of the Seven Sages. Text, translation, and notes in *Mischle Sindbad, Secundus Syntipas, edirt, emendirt und erklärt* . . . von P. Cassel (Berlin, 1891, third edition) fol. **נ'** of the Hebrew text, vs. 582 ff. and pp. 288 and 154 respectively.¹

I find that most of these tales, viz., Nos. 2, 3, 5, and 6, are referred to in Landau's *Die Quellen des Dekameron*, Stuttgart, 1884, 2d edition, p. 48 f. He further compares the twenty-second story of the Latin *Historia de Calumnia Novercali* (printed in Antwerp, 1490), which has the title 'De adventu filii regis contra novercam et ipso exitu judicii.' I have not been able to see this tale, but from Keller's summary (H. A. Keller, *Li Romans des Sept Sages*, Tübingen, 1836, Introduction, p. xxxiv) it would seem that the queen is here an accomplice, and not at all herself duped by the disguise as is the case in the other stories. It would then rather form a transition to those tales in which the wife conceals her lover from her husband by dressing him as one of her maidservants. Instances of this are rather numerous.² Cassel in *Mischle Sindbad*, Berlin,

¹ Landau's Tabelle B (after p. 340) doubtingly (with a ?) gives only one parallel, viz. No. 24 of the Libro de los Engannos et los asayamientos de las mugeres (Ricerche intorno al Libro di Sindibâd per D. Comparetti, Milan, 1869, in vol. xi of the *Memorie del R. Istituto Lombardo di Scienze e Lettere*). This, however, must be a mistake; Dr. Schwill, who was kind enough to look through the Spanish collection, failed to find any parallel.

² Keller, *Li Romans des Sept Sages*, Tübingen, 1836, p. cxxxiv: 'Ein als Kammerfrau verkleideter Buhle tritt oft in den alten Erzählungen auf.' R. Köhler, *Klein. Schrift.* ii (1900), p. 602 and C. Vossler, *Stud. z. vergl. Litteraturgesch. hrsg. v. M. Koch*, ii (1902), p. 13, refer to a story of the Jewish writer Joseph Sahara (twelfth century, Spain); to two stories from G. Sercambi's *Novelle inedite* (Renier's edition, Torino, 1889), No. 4, 'De magna prudentia,' and No. 33, 'De falsitate mulieris'; to No. 8 of Vatican Ms. 1716, 'Du roy Alphons qui fut trompé par le [sic] malice de sa femme'; and to Nicolas de Troyes' *Le Grand Parangon*, No. 124, 'D'un Empereur qui avoit une femme la plus paillarde du monde, tellement qu' elle avoit douze compaignons abillés en demoiselles qui couchoit avec elle.' Compare further Domenico Batacchi (Padre Atanasio da Verrocchio) *Novelle galanti*, No. 6, 'Re Grattafico'; R. Köhler, *Klein. Schrift.* iii (1900), p. 163: 'Ein heiratslustiger, aber miss-trauischer König besucht in der Verkleidung einer Frau und mit der

1891, p. 155, refers to Kathāsaritsāgara i. 5, especially vs. 36, (Brockhaus' ed, Leipzig, 1839, p. 47, translated *ibid.* p. 15 = Brockhaus, *Die Märchensammlung des Somadeva Bhatta*, Leipzig, 1843, p. 35, and C. H. Tawney's transl. Calcutta, 1880, vol. i, p. 25), and Martinus Crusius' *Annales Suevici* [published at Frankfurt, 1595-96; a German version is printed in J. J. Moser's *Bibliotheca Scriptorum de rebus Suevicis*, etc., Frankfurt, 1733], ii. 170. Liebrecht and Benfey (*Orient und Occident* i, 1862, 341 ff. and p. 344 ff.) compared with this Çukasaptati, chapters 5-9 (p. 19 of R. Schmidt's edition, p. 11 of his translation), and a tale of the Turkish Tûtinâmah (Rosen, *Tuti-Nameh, Das Papageienbuch*, Leipzig, 1858, vol. ii, p. 93), whence it passed into Occidental literature: so in the story of Merlin¹ (cf. F. W. V. Schmidt, *Die Märchen des Straparola*, Berlin, 1817, p. 335; G. Paris, *Roman des Sept Sages de Rome*, Introduction p. xxviii f.; W. E. Mead in the Introduction (p. cxxix) to H. B. Wheatley, *Merlin or the Early History of King Arthur*, London, 1899, where the English version is given in vol. II, p. 426 ['this Iulys cesar hadde a wif that was a grete bewte, and she hadde with hir xij yonge men arraied in gise of wymen']; Hans v. Büchel's *Dyocletianus Leben* (Keller's ed. Quedlinburg, 1841, p. 209; F. W. V. Schmidt, *Die Märchen*

Fähigkeit, sich unsichtbar zu machen, drei Prinzessinnen,' etc. Einaiut Oollah [Ināyat Allāh], *Bahar-Danush*, or Garden of Knowledge, translated from the Persian by Jonathan Scott, Shrewsbury, 1799, vol. iii, p. 293, 'A king's daughter has fallen in love with a young man, whom she has brought into her palace disguised as a female,' etc.; R. Köhler, *Klein. Schrift.* ii (1900), 396. Dr. Schwill called my attention to two other passages, in Spanish literature, which introduce a youth in female disguise; the one is in Cervantes' *Persiles y Sigismunda*, iii. 8 (Madrid, 1617), the other in chap. 8 of Alonso Nuñez de Reinoso's *Historia de los Amores de Clareo y Florisea, y de los trabaxos de Ysea*, Venecia, 1552, reprinted in vol. iii of *Biblioteca de Autores Españoles* (Madrid, 1853), *Novelistas anteriores á Cervantes*, p. 436, col. 2 (bottom). To Dr. Le Conte I owe a reference to Balzac's 'Berthe La Repentie,' fourth story of the third decade of his *Contes Drôlatiques* (*Œuvres Complètes de H. de Balzac*, Paris, 1870, vol. xix, p. 385 ff.) See also the references collected by Bolte in his note on No. 15 of Montanus' *Wegkürzer*, in *Biblioth. d. Litterar. Vereins in Stuttgart*, vol. 217, 1899, p. 569, and to No. 110 of the *Gartengesellschaft* (*Ibid.*, p. 631).

¹ Cf. also R. Köhler, *Klein. Schrift.* ii (1900), p. 602, and Fischer and Bolte in *Bibliothek d. Litterarischen Vereins in Stuttgart*, vol. 208 (1896), p. 216.

des Straparola, p. 340-341); cf. also the Latin *Historia Septem Sapientum*, chapter 22 (a brief resumé in H. A. Keller, *Li Romans des Sept Sages*, Tübingen, 1836, p. xxxiv.) Schmidt (l. c. 341) further compares *Arabian Nights*, German transl. by M. Habicht, K. Schall, and F. H. v. d. Hagen, i, p. 10=English transl., by R. F. Burton, *The Book of the Thousand Nights and a Night*, reprinted . . . by L. C. Smithers, London, 1893, vol. i, p. 5.

Here belongs also, in history, the famous escapade of P. Clodius Pulcher (Pauly-Wissowa, *Realencyclopædie*, iv, 83; Tyrell, *The Correspondence of M. Tullius Cicero*, 2d edition, i, 1885, p. 21), who, in female disguise, entered the house of Cæsar while the rites of the Bona Dea were being celebrated (Cic. *ad Att.* 1. 12. 3, P. Clodium, Appii filium, credo te audisse cum veste muliebri deprensus domi C. Caesaris, cum pro populo fieret, eumque per manus servulæ servatum et educatum) which resulted in Cæsar's divorce from Pompeia (Suet. *Div. Iulius*, 6, cum qua [=Pompeia] deinde divortium fecit, adulteratam opinatus a P. Clodio quem inter publicas caerimonias penetrasse ad eam muliebri veste tam constans fama erat).

II. (Add after line 16, p. 183.) Guilelmus Blesensis states in the prologue to his *Alda*¹ (in which a youth gains access to his beloved by means of female disguise), that he took the plot of his poem from one of Menander's plays, the name of which he translates into Latin by 'mascula Virgo.' On the basis of this Lohmeyer holds that Menander's comedy 'Ἀνδρόγυνος ἡ Κρής, of which only a few words have come down to us, had a plot similar to that of the *Alda*. Cf. *Guilelmi Blesensis Aldæ comœdia* ed. C. Lohmeyer (Lipsiae, 1892), p. 21, for a conjectural outline of Menander's plot and a detailed discussion of the whole question of William de Blois' indebtedness. The same learned editor of the *Alda* gives also the following additional parallels: (1) The old French lay of Floris et Liriope by Robert de Blois² which gives the history of Floris and Liriope, the parents of Narcissus, and was edited by Zingerle (*Altfranzösische Biblio-*

¹ This poem, I find, is referred to by Landau, *Die Quellen des Dekameron*, Stuttgart, 1884, p. 49.

² Shortly after the publication of my first paper my colleague, Professor Warren, called my attention to this. He thinks that Robert de Blois borrowed the plot from some Latin tale.

theke xii, 1891). The management of the plot is here particularly clever. Liriope is the daughter of Narcissus, king of Thebes. One of his vassals has two twin children, a boy, Floris, and a girl, Florie. Florie is Liriope's playmate. And when Floris falls in love with Liriope he persuades his sister Florie to exchange garments with him. (2) Douin's *Roman de Trubert*,¹ in M. Méon's *Nouveau Recueil de Fabliaux et Contes*, Paris, 1823, vol. I, p. 192, and (3) 'Der scholaere ze Paris,' in F. H. v. d. Hagen's *Gesammtabenteuer*, vol. i, p. 277, No. xiv; cf. preface, pp. liv and cxxvii. This last reference I cannot verify. In the French fabliau *La Saineresse* (A. de Montaiglon et G. Raynaud, *Recueil général et complet des Fabliaux*, Paris, 1872-1890, vol. i, p. 289) the lover disguises himself as a woman-doctor² (*une saineresse*); cf. A. Preime, *Die Frau in den altfranzösischen Fabliaux* (Göttingen Diss.), Cassel, 1901, pp. 36 and 126.

My colleague Dr. Schwill called my attention to the similar plot in the *Don Juan* cycle, e. g. in Tirso de Molina's *El Burlador de Sevilla*;³ cf. Byron's *Don Juan*, Canto V; the scene in the harem (Canto VI) according to Gronow's *Reminiscences*, 1889, i, p. 62, was based on a practical joke of Dan Mackinnon, who disguised himself as a nun when Wellington visited a convent near Lisbon, see E. H. Coleridge's *Works of Lord Byron, Poetry*, vol. VI (1903) p. 276.

The disguise of a lover in girl's clothes must have been a very common motif in the pastoral romances, such as D'Urfé's *Astrée* (where Celadon lives at the home of Adamas and Léonide disguised as their daughter Alexis and thus sees his beloved *Astrée*, cf. the summary in H. Koerting's *Geschichte d. französ. Romans im XVII Jahrhundert*, I², 1891, p. 95 and p. 111,

¹ Here Trubert originally assumes the disguise in order to escape being recognized by the duke. My colleague, Dr. Curdy, was good enough to look through this long drawn out romance.

² Cf. Śukasaptati ed. Schmidt, p. 175=Schmidt's translation, p. 87 f., where the lover gains access as a physician, and the same motif in the tale published by Liebrecht in *Germania*, xxi (1876), p. 394, No. 23 (cf. J. Bedier, *Les Fabliaux*, Paris, 1893 [=Fasc. 98 of the Bibliothèque de l'École des Hautes Études] p. 426).

³ *Comedias escogidas de Fray Gabriel Tellez* (El Maestro Tirso de Molina) edited by J. E. Hartzenbusch in vol. V of the *Biblioteca de Autores Españoles*, Madrid, 1903 (4th edition), p. 572. First edition of the play at Barcelona, 1680.

note, 2; A. Le Breton, *Le Roman au dix-septième siècle*, Paris, 1890, p. 13; P. Morillot in P. de Julleville's *Histoire de la Langue et de la Littérature française*, IV, 1897, p. 414), for Charles Sorel ridicules it in his parodistic *Le Berger extravagant*, published in 1628 (H. Koerting, l. c., II,² 1891, p. 71 ff., see p. 79 for the disguise). In the fourth book *Lysis* is disguised by *Hircan* as a handsome country-wench, *Amarillis*, and so gains access to the castle of his beloved *Charite*; "and¹ when he view'd himself sometimes in his Shepherdesses habit, he said in himself, No, no, there is no shame to put on this garb when *Love* commands it. The great *Alcides* chang'd his *club* into a *distaff* and put on *Joles* gown instead of his Lyons skin. Was not *Poliarchus*² cloath'd like a maid, and was called *Theocrine*? And did not *Celadon* do the like, and was called *Alexis*? This is the principal subject of *Romances*, and an amorous history is never good if there be not a young man puts on maids cloathes, or a maid a mans. I appeal to 'all those who pass away their days in that delightful reading." Similarly the English translator, John Davies, says³ in his preface ("The Translator to the Reader"): "For his [i. e. *Lysis*'] disguising himself like a maid, and his perswasions that he was really one, and was taken for one, 'tis an humor so threadbare in all Books of Shepherdry and Love-stories, that I need say no more of it; only I shall note, that it is more probable in *Lysis*; for *Hircan* caus'd him to be trim'd, a thing those Authours thought not on, but putting on other cloathes, without any circumstance other they are presently what sex they please."

¹ The quotation is from John Davies' translation: *The Extravagant Shepherd: or, the History of the Shepherd Lysis*. An Anti-Romance written originally in French and now made English. London, 1654, p. 93-94.

² The hero of John Barclay's *Argenis* (1621). Joannis Barclaii *Argenis*. Editio III. Parisiis, 1625, p. 491 and 558=Barclay his *Argenis* or the Loves of Polyarchus and Argenis faithfully translated out of Latin into English by Kingsmill Long. London, 1636. Liber III, chapter 8 (p. 316) and chapter 17 (p. 362). Cf. H. Koerting, l. c. I² (1891), p. 149. The same novel is again referred to by Sorel in the thirteenth book ('The Oration of Clarimond against Poetry, Fables and Romances'): "... the fame of *Argenis*'s beauty makes him fall in love with her. He goes into *Sicily*, disguised as a maid to live with her,' p. 65 of Davies' translation which begins a fresh numbering of pages with book XII.

³ Signature *b*, verso. The preface is not paged.

III. (Add to p. 186, line 16.) To the Sanskrit story of Indra assuming the shape of Ahalyā's husband may be added two from the Çukasaptati, viz. the third tale (Schmidt's ed. of the textus simplicior, 1893, in vol. x of *Abh. f. d. Kunde d. Morgenl.*, p. 11 f.=Schmidt's German translation, 1894, p. 7 f.) where the rogue Kuṭila enamored of the merchant Vimala's two wives prays to the goddess Ambikā, by her help is transformed into the likeness of Vimala, and during the merchant's absence from home impersonates him. And the conclusion of the Çukasaptati (Schmidt's text, p. 203=translation, p. 100) where a Vidyādhara assumes the form of the Gandharva Kana-kaprabha and thus deceives the latter's wife Madanamañjarī. Also Kathāsaritsāgara vi. 33 (Brockhaus' edition, Leipzig, 1862, in *Abhandl. f. d. Kunde d. Morgenl.*, vol. ii, p. 59,=C. H. Tawney's English translation, Calcutta, 1880, i, p. 300) where Madanavega, the king of the Vidyādhara, with Śiva's help assumes one night the form of the king of Vatsa, enters in his shape the palace of the princess Kaliṅgasenā, and thus tricks her into marrying him. This last story is referred to by M. Landau, *Die Quellen des Dekameron*, Stuttgart, 1884, p. 74. Here may also be found a number of other interesting parallels: Herodotus vi. 68-70 relates that the hero Astrabacus (cf. Wide, *Lakonische Culte*, 1893, p. 279) was the reputed father of the Spartan king Demaratus; he appeared to Aristo's wife in the guise of her husband. This, according to Landau, is the story of Agilulf and Theudelinde in the *Decameron* III. 2, in Lafontaine's *Le Muletier*¹ (Oeuvres complètes, vol. II. (Paris, 1857), p. 71), and in *Deutsche Sagen* hrsg. v. d. Brüdern Grimm, vol. II (1891, 3d ed.) No. 404, p. 31 f.² Dr. Schwill called my attention to a very similar story in Heliodorus Aethiop. iii. 13-14. The brief statement there no doubt implies that Hermes impersonated the husband of Homer's mother. Landau also refers to the seventeenth story of the Turkish Tûti-nâmah (in Rosen's translation, Leipzig, 1858, vol. II, p. 15=Wickerhauser, *Die dreissig Nächte*, Hamburg, 1863, p. 167), a Jewish

¹ Cf. the ὄνοφορβός in Herod. vi. 6, 8. Boccaccio's story of King Agilulf and his groom is also found as No. 16 (edition of 1800)=No. 19 (edition of 1856), 'La notte di Befana' in Domenico Batacchi's *Novelle galanti*; cf. R. Köhler, *Klein. Schrift.* iii (1900), p. 165.

² There is nothing suggesting it in Paulus Diaconus, iii, 35.

legend told in *Midrash Rabbah* and *Midrash Tanchuma* to Exodus ii. 11, a tale in the Arabic *Kalilah and Dimnah* or Fables of Pidpay (cf. Benfey, *Pantschatantra*, Leipzig, i (1859), p. 299, § 111; it should be noted, however, that in this version and those derived from it, it is not the husband who is impersonated and deceived, but the wife's paramour is impersonated by his servant¹ who borrows his mantle,) etc.

My colleague, Professor Baur, calls my attention to Poseidon's impersonation of Enipeus and his deception of Tyro, Homer *Od.* xi. 235-47; Apollodorus *Biblioth.* i. 9-8; Nonnus *Dionys.* i. 121; Lucian *Dialog. marin.* 13. Ovid, *Metam.* vi. 116, tells the same story in a slightly different version, substituting Iphimedeia, the mother of the Aloidæ (=Otos and Ephialtes) for Tyro.

Very similar, but without the disguise, are Chaucer's *Reve's* tale which rests on some French fabliau, such as *De Gombert et des deux clers* and *Le meunier et les deux clers* (vols. i, p. 238, and v, p. 83 in Montaiglon and Raynaud's collection). Cf. the further references in Bédier, *Les Fabliaux*, p. 419, Ta.

IV. (Add to p. 188, line 3) (1) the story in IV. 2 of the Decameron is connected by Landau (*Die Quellen des Dekameron*², p. 293) with the Nectanabus story of Pseudo-Callisthenes, by Dunlop (*History of Fiction*, London, 1845, 3d ed., p. 222=p. 232 of Liebrecht's translation, Berlin, 1851) with Josephus' tale of Mundus and Paulina.² (2) I have not access to Jülg's edition and translation of the Mongolian Siddhi-Kür (Innsbruck, 1866), but the eleventh tale appears to belong here (see Landau's short summary, *Die Quellen des Dekameron*, 1884, p. 101). (3) My colleague, Professor Baur, calls my attention to a number of miraculous cures in the Asclepius sanctuary at Epidaurus, which strongly suggest an impersonation of the god by his priests.

¹ On this motif cf. R. Köhler, *Klein. Schrift.* ii, 1900, p. 393.

² See, however, Bédier, *Les Fabliaux*, 1893, p. 89, note 2, and below, No. 4.—Decameron iv. 2, is repeated as No. 5 ('Il falso Serafino') in Domenico Batacchi's *Novelle galanti*, cf. R. Köhler, *Klein. Schrift.* iii. (1900) p. 163. It has often been retold, see Bolte's note to No. 30 of Montanus' *Wegkürzer* (*Bibliothek d. Litterar. Vereins zu Stuttgart*, vol. 217, 1899, p. 574), also No. 46 of Dietrich Mahrold's *Schmahl unndt Kahl Roldmarsch Kasten* (*Ibid.* vol. 209, 1896, p. 270). Somewhat similar is No. 94 ('Von nachtfertigen geisten') in J. Frey's *Gartengesellschaft* (*Ibid.* vol. 209, 1896, p. 110 and 253).

See P. Cavvadias, *Fouilles d'Épidaure* I (1893, Athens), p. 30, lines 60–63, p. 31, lines 116–119 and 129–132 (= Collitz, *Sammlung der griech. Dialekt-Inschriften*, 1889, vol. iii, No. 3340 = Baunack, *Studien auf dem Gebiete der griech. und der arischen Sprachen* I (1886) No. 80, p. 131, and *Aus Epidauros* (1890) No. 80). Cf. P. Baur, Eileithyia, *Philologus, Supplementband* viii (1889–91), p. 491, note 83 = *The University of Missouri Studies*, vol. I, No. 4 (1892), p. 59, note 86. (4) J. Bédier, *Les Fabliaux*, Paris, 1893 (= vol. 98 of the *Bibliothèque de l'École des Hautes Études*) p. 89, compares the Milesian tale in the tenth of the letters traditionally ascribed to the orator Aeschines, where Cimon impersonates the river god Scamander. Cf. Rohde in *Verhandlungen des XXX. Philol. Versammlung zu Rostock*, 1875 (Leipzig, 1876), p. 67 = *Der griech. Roman*, 2d edition, 1900, p. 596.

V. (Add to p. 195, line 29.) In the JB. version (i. 125 f.) of the legend of Uśanas Kāvya and the Battle of the Gods and Asuras (MBh. i. 76. 6; cf. Geldner in *Ved. Stud.* ii, 1892, p. 167), Indra assumes the shape of a leech (*jalāyukā*), of a *ṛṇaka* ('blade of grass,' or, perhaps = *ṛṇajalāyukā* 'caterpillar'), and of a parrot (*śuka*).